/168 cont./

574 other, the professor, naked, but, along with bow and arrow, one of our mirrors in his hand. We were undoubtedly well recommended.

532 Shortly before the exit from the woods we came across a wonderful display of about a dozen animal figures along one side of the path, /169/ probably the remains from a festival. They were made of leaves and straw, mostly quadrupeds with long, thin bodies, consisting of practically nothing but spinal column and long legs: the tallest ones reached to our hips. Something that was evidently supposed to be a monkey was climbing up a pole. A human figure was incised in a tree, with roguish use of a depression present in the bark. Such is the beginning of art in the primeval forest.

361 [241] After we had passed a roça and low shrub planting, we saw four huts, two large ones and two small ones, lying correspondingly opposite each other. The nobility was assembled on the 574 [576] plaza; a friendly "am(b)á" (that is you) with raised hand welcomed each one. Then, one after the other, we were grasped ●[345] at the wrists by our hosts, mostly by two at the same time, and led before the festival hut, where beam and stool were ready. Here we sat is long rows with our guns, and immediately the serving of mingau began. Then we did our tricks, cut nails, [123] let them look through the opera glasses, lighted a match with fire steel, etc. The professor beamed; he was reaping honor with us.

[301] A sturdy young man, a diadem of stiff jaguar skin over his [624] forehead, seemed to be acting as herald. He poured busily, screamed louder than the others, and grasped everything most quickly. I had the feeling that we were traveling circus artists and were being informally received and treated in a club. One 302 of the younger sportsmen had had his body painted with black 531 squares, which were joined at the edges with short lines. The drawing on the upper thigh of another -- a black wavy line and in the depressions of it black dots -- definitely resembled the skin marking of a fish, the pintado.

/169 cont./

126 [301] I acquired cheaply some belt strings of round stone disks with the diameter of a thick pencil, as well as a necklace of jaguar claws, by hooking the fish hook, as an ornament, into the ear lobes of these people, who do not know how to appreciate it as a means of catching fish.

622 The chief was striking because of his stupid face and a big nose; he treated us with aristocratic indolence and indifference. -- 301 237 Several wore two yellow feathers in each ear; these were stuck in a little bunch of red feathers that protruded from a small husk. The most beautiful head-ornament, however, was a simple row of yellow feathers up to 12 centimeters long, in the center of which towered a long arara feather.

562 [554] [302] Stealthily a few women appeared. There was an old woman here, too, who /170/ kept the tribe in order; she had curly hair. One woman, who had a boy astride her right hip, was painted all over her body with a disgusting yellow pigment.

342 345 353 The two large huts were round, the two small ones elliptically long, resembling scales. In one of them, the festival hut, we discovered strange things. Between the supporting beams, on cross-poles, hung a great number of the most diverse colorful 292 532 headpieces. They all had a straw frame for fitting them on the head. The colors were white, black, red, and orange, all applied crudely. There were open cylinders of bast of the consistency of cardboard, red, set with black squares; two large gourd /illustration appears here/ vessels, one with small yellow feathers pasted over it, the other with small blue feathers, and smaller ones painted with red and white areas; on the edge buriti fibers one meter long hung down like a woman's hair; a stuffed hide of a little fox, likewise an otter, both with a straw frame for putting them on. Two black and white sword-like pieces of wood -- representing rattlesnakes, according to Antonio. A stiff frame of stalks, in which sat little swallows, with cotton stuffed in between everywhere. The birds, perfectly recognizable in shape, white, head and back of neck black, a few with yellow belly. A larger bird, painted red and black, was looking out of one of the cylinders (1).

1. Cf. the first ethnological plate /see pp. 166-162/.

/170 cont./

291 Besides these products of the most primitive carving art, /171/ the most interesting article was: a buritĭ shirt -- "the" shirt of the upper Schingú -- which proved the invention of [196] clothing even among the Bakaïrĭ. The fibers were knotted in meshes, following the method for the hammock; the doublet was wide at the neck in order to be stepped into; it had short sleeves and trousers, from the bottom edge of which long fibers hung down. Many simple, meter-long buritĭ-fiber 372 239 hangings seemed apron-like. Two triangular fire-fans had 535 small downy feathers pasted on them. Hard, open shells,

345 352 353

In the Bakaïrĭ festival-hut.

535 the size of half-walnuts, were gathered into a rattling bundle 534 that is tied around the ankles for dancing. Another rattle instrument was a dried gourd shell, which contained seeds, impaled on a stick (1).

[171]

1. Hans Stadt (1556) tells of the "Tuppin Inbas": "They believe in a thing that grows like a gourd, is as large as a half-measure scoop. It is hollow inside; they stick a little stick through it, cut a little hole in it, like a mouth, and put little stones in it,

/171 cont./

122 19 Aug. φ 12° 53'.0, λ 12'.4, km. 31.03, total 195.45.
132 6:35 A.M.: dry. 15.0, water 24.3.
5:43 P.M.: I 742.2, dry. 26.1, water 26.0.
9:30 P.M.: I 742.8, dry. 21.1.

137 /172/ The river landscape changes its physiognomy somewhat. Shrubs and light-green, fine-leaved bushes, which form tall bowers or rounded, dense masses, occupy the foreground. Willow-like trees often stand as though planted, with delicate, slender trunks. We have not exactly come out of the forest river into a meadow river, but the low-plain character predominates. The sand barranca is steep. Easterly direction of the river.

122 20 Aug. φ 12° 51'.1 λ 12'.8, km. 6.27, total 201.72.
132 7:00 A.M.: dry. 19.3, water 25.1, at night 2-3:00 thunderstorm in NW.

Today the sky is covered with strato-cumulus and the air is showery damp.

133 At an early hour we reached a branch stream 20 meters wide, emptying in quietly from the right. Finally a tributary.

361 The third aldea, located on the left bank, is not quite two
[342] kilometers from the Batovy. There are three huts, lower, smaller,
122 and less conical than previously. We three again install ourselves for a night among the good people, and even Antonio, who has given up his mistrust, sleeps along with us.

364 As agreeable as this "little village" is, it must be called
345 the dirtiest of the three. The floor of the festival hut is covered with dry grass and refuse of all kinds; the sun shines through the roof, so that inside we are able to light our pipe with the burning-
[532] glass. It is obviously still unfinished and new; besides a few arrows and several rattles, flat wooden fish are stuck on the walls as the products of local artistic activity.

162 Census: 13 men, 12 women and -- the most favorable proportion so far -- 19 children. Among them there are a man and a woman of another tribe whom we are to meet farther
142 downstream, the Kustenaũ /Custenau/. In type I am unable to see any essential differences; in fact, the more Bakaïrí we meet, The more uncertain I am in abstracting the common features.

/176 cont./

433 It is clear that here agriculture falls behind hunting and
181 fishing. Aldea IV is military in character and forms the frontier
648 defense against alien tribes.

963 In one hut lay an ancient, paralytic little woman emaciated to a skeleton, whose soul seemed to say "âla Bakaïrí" (it is enough Bakaïrí) and was trying impatiently to flutter away. The hammock was resting partly on the ground; two women squatted beside it and, as garrulous cronies, explained to us the suffering of the dying little mother.

231 Of tame animals we found a heron, small parrots, a king-
fisher and the socó-morena.

345 The festival hut was 18 meters long, nine meters wide.
532 There were clumsily carved wooden fish hanging there, as well as a few finless specimens, wound bands which perhaps represented the electric eel.

Two square pieces of wood, painted red and white, with modeled nose and two eye sockets were striking; they are held in front of the face and represent doves, whose voice the artist can imitate better than the head (1).

1. Cf. the second ethnological plate /see p. 165/.

534 /177/ Four menis and a number of rattles were stuck in the
353 side walling.

624 Only in the festival hut did the herald put down his bow and arrows, but he did not part with them during our entire stay, even
[296] when he handed us a few bundles of tobacco. The latter, by the way, was better than among the earlier Bakaïrí. A few modest old
622 people were there, none with gray hair; among them the chief and, if I understood correctly, a vice-chief, the authority during the time the former is absent.

123 A shooting demonstration on the plaza filled them with
152 terror. they jumped with fright and turned away convulsively, most of all the mighty herald. His "âla, âla" was very humble and urgent.

/59 cont./

123 During the first two days I modestly restrained myself in order not to alarm the good people. I also noticed that one of the men was almost always detached for special duty near me and thus a sort of guard was established. When on the first night, after I had taken my leave, I wanted to stay up for a while with a light and write in my journal, old Paleho appeared at the door and asked me just as politely as urgently to go to sleep and blow out the candle. My discretion bore good fruit: they soon took me into the two large houses: in one Paleho and my intended were the chief occupants, in the other Tumayaua and [122] his daughter. They took me out to fish, to the launching of the new canoe, and the like, and everything could not have been better, if only I had not suffered from chronic hunger as a result of their hospitable, but for me absolutely inadequate [206] board. I had to try to help myself by heavy smoking and in this [512] respect achieved what was humanly possible, whereas almost the only time the Indians gave themselves up to this pleasure, but then in a body and with great enthusiasm, was during our nightly tobacco meeting outside on the plaza, the jolliest hours of the day.

345 My little house had served at the time of the festivals as [122] the dance house, "kxato-éti," or "flute house." Two reed [534] flutes hanging on the wall in a case made of buriti-palm straw were the only remains of past glory. For me, however, it was [562] better this way, for the women, who passed in and out of this ruin freely, may never enter the flute house of the men. It was seven paces wide and nine and a half long; the main posts in the center, standing two and a half paces apart, which supported the roof, were four and a half meters high. At the top, in the straw roof, a vent one meter and three and three-fourths meters long was left open. A couple of fish weirs stood in one corner, but otherwise there was nothing but the two posts, from one of which I had stretched the hammock over to the wall.

231 Besides my guard of honor, I also had the company of a japú (Cassicus), who seemed like a green tropical Jim Crow /Hans Huckebein/ to me; he was permitted to sit only up in the

/88 cont./

361 The village could be reached in half an hour or an hour from
311 the river, depending on whether one landed sooner or later. It
was surrounded by cultivated land to an extent that aroused our
241 greatest astonishment. On the three different paths that we
followed, we came through long stretches where the forest had
been cut down with the stone ax. In March and April the trees
are felled and in September and October the wood which has
dried in the meantime is burned. We examined with admiration
a number of thick trunks, the cross-sections of which were covered
with the dull blow-marks of the stone axes, and regretted that
we could not saw off such a marked surface and take it along.
I silently begged forgiveness of the Indians at whom I had often
laughed when they were swinging themselves in their hammocks
at home, as though their lives were one long Sunday.

361 /89/ In Iguéti there were three large family-houses and a
345 very respectable flute-house in which many dance costumes made
535 of palm straw were hanging. On the village plaza a cage rose
343 up higher than a house, which consisted of long poles set together
231 in the form of a pointed cone; in it sat a mighty Harpia destructor,
although the village is called igu-eti = sparrow-hawk village.
231 The once heraldic bird had probably long since departed. The
beautiful eagle was named after its favorite food, mẽgo-zõto, lord
412 of the monkeys. Beside the chief's house lay a large whetstone
[171] for the stone axes; it gave me much pleasure because it showed
the same grooves that we had observed in the sambaquis of Sta.
Catharina.

621 The community numbered some 40 persons. They spoke of
162 three chiefs, but we met in this capacity only the good-natured,
622 very broad-shouldered Aramõke, who was characterized by a
waddling walk. He had a sly expression and with his clumsy body
was very polite, for, striding ahead of me in the forest, he broke
off the branches, which might have snapped back in my face,
more graciously than he probably would have for a woman. A
large knife and a red scarf made him the happiest of mortals.
974 He showed us great hospitality. Fresh golden beijûs were con-
437 stantly brought forth, a row of calabashes filled with pogu were

/92 cont./

574 night. We sat down in the middle of the large plaza in a long row. Each one was brought a drinking bowl; the largest, along
574 with a cigar, fell to me. Speeches of welcome were now ex-
576 changed with great volubility.

śma, you = that is you. ehé úra, yes, I = indeed, that is I.

bakaïrí úra, I (am a) Bakaïrí. kɣaráiba úra, I (am a) Karaibe.

bakaïrí kɣúra, (the) Bakaïrí (are) good. kɣaráiba iwakulukúlu, (the) Karaiben (are) very good. píma śma? (are) you (the) chief?

píma úra, I (am the) chief.

123 Opposite each Karaiben squatted a Bakaïrí and admired him and what he wore. The Swedish matches, knives, mirrors, buttons, beads -- it was always the same routine. Except that in the case of Porisa it was my notebook that was most appreciated, and it was not the written pages or those covered with drawings, but the white, empty sheets that elicited exclamations of delight from him. We also strode about the plaza in pairs, arm in arm, in affable conversation. We studied the geographical distribution of the Kulisehu tribes in detail, but the dwelling places of the Trumaí still remained as obscure as before.

345 The flute-house was large and spacious, its roof dilapidated, much straw lay on the floor inside, and here, as in the houses, we missed the cleanliness which pleased us so in the other vil-
534 lages. In front of the flute-house, resting on cross-sticks, lay a
[532] huge hollow tree-trunk -- a morcego (bat) tree our men called it -- /93/ irregularly painted with human figures and fish vertebrae. During festivals they drummed on this giant instrument with thick wooden clubs, similar to the mandioca pestles.

535 Inside there were handsome masks and a new form of dance costume; two huge crinolines ten meters in circumference, covered with straw, and comparable to small huts, koślu, which
126 the dancer wore on a ring on his shoulder. Soon enthusiastic
301 barter was under way everywhere. We obtained fine feather
237 ornaments, crowns made of arara feathers, which are light blue
534 on one side, yellow on the other, dainty mats in which they are
283

/93 cont./

126 taken on him. With lively gesticulations and a /94/ memory
153 worthy of appreciation, he repeated the entire procedure: the head from front to back, from side to side, the nose from top to bottom, the space between the eyes, the length of the extremities and their parts, the height of the navel above the ground, etc., etc., and after each pantomime he stretched out his hand toward the katakuá, the beads. There was nothing for it, the man's claim must be admitted, but I was obliged to compensate him with small embroidery beads; for when I started to pay him, he faithfully went over the number of measurements again after each pair of beads, first pointing to the latter, then to the corresponding part of the body, and he did not rest until the long list was quite carefully brought to an end. If these instances pile up, I said to myself, and if the Bakaïrí produce many such critical natures, their art of counting will make rapid progress. Here, indeed, was a tangible example of how trade fructifies and develops arithmetical gifts!

126 The women offered some resistance. It was quite impossible
345 to take the readings on them in the flute-house. They were not
562 permitted to enter it, although the noble building was already half in ruins. Hence they were measured and photographed on the plaza.

123 We carefully packed up our bartered treasures and asked Porisa to keep them for us in his house until our return. We did not dare overload our canoes and had to provide room for the collection among the tribes living downstream. Porisa, before our eyes, shoved the bundles onto a high cross-beam between the center posts and promised that no one would touch them.

At 4:30 we then set out, very satisfied, for the harbor once
226 more. Antonio with eight Indians had gone out in front of the
[197] inlet where fishing was more rewarding and there demonstrated the use of the hook and line. His companions were able to set out homeward toward the village with a heavy load of piranhas, a
122 bagadú, and a pintado. We traded one of our small canoes for a better, larger one.

2: Steinen--339 E,D-5 (1884, 1887-1888) 1894 SP7 Bacairi SP7

I. Masks.

* 191 532 535 On the second journey our yield of dance ornaments and, above all, of face-masks was considerably larger than on the first. This is all the more important since the masks, which are, after all, distributed throughout the world in the most diverse forms and for the most diverse purposes, and which play such an important part among the Indians of northern America, have so far been observed only to a relatively slight extent in South America. It seems that they occur in particular in the Amazonas region, but it may only seem so. All the tribes have their dance festivals, all have pantomimes in which animals are portrayed, people adorn themselves with natural ornaments of skins or feathers, imitate the voices and movements, and spontaneously arrive at the characterizing mummery which makes the spectacle more effective. The technical skill of the mummery and its characterization certainly differs, but probably all hunting peoples reached the level which we come across among the Schingú tribes, again with an entirely different development of mimic devices. We are so poorly informed about this only because the opportunities to investigate living tribes in an undisturbed state are rare and can be only superficially exploited during a fleeting visit. Our own journey is the best example. In one region where [126] in 1884 we came across strange headgear with animal imitations of straw, etc., but only two wooden dove-masks, in 1887 we brought back a handsome collection of face masks which, now in the Berlin Museum für Völkerkunde, permit an interesting comparison with the grotesque animal masks of the Tekuna /Tucuna/ from the upper Amazon River that are present there. Ehrenreich, too, brought back from the Karayá /Caraja/ on the Araguay /Araguaia/ a number of huge dance masks adorned in the most colorful manner with feathers, which in their construction remind one most strikingly of the Duk-duk of the South Sea.

[184] [345] Not only each tribe, but each village has its own masked dances. The center is always the "flute house." In their character the dances are extraordinarily alike throughout Brazil. Always the running around in a circle and the jerky singing corresponding

/298 cont./

171 345 535 562 Furthermore, however, it is easily understandable that the women are strictly excluded from the ceremonious dances and may not enter the flute house, the house of the men where foreign visitors are welcomed and entertained. It is probably in this sense that one should interpret the strange masquerade which we experienced in the second Bakaïrí village, when the food and drink for our flute-house band was fetched by a masked Indian of the first village from the women, who would not have been permitted to bring it. Cf. page 63. Behind the jest lay the

[114]

* At that place there is a sentence which was left in by mistake and which contains an idea long since given up by me -- the final sentence that there is perhaps a connection with the custom of eating alone. /The sentence referred to, which was omitted in the translation in accordance with the corrections listed on p. 571, reads as follows. Perhaps there is a connection between the custom of being veiled when one brings his gift of hospitality and the custom of eating alone, against which one cannot transgress without arousing the sense of shame of the others./

serious motive that strangers and women should be limited in their intercourse. The Mohammedan takes the opposite course, in that he masks his women and shuts them up in special chambers.

*171 535 562 In the origin of the dance itself, moreover, there is a fundamental reason against the participation of the female sex. These are "unfeminine" pleasures which have developed from hunters festivals. Nevertheless, there seem to be distinctions. The women never take part in the big festivals, the Bakaïrí said, but in the small ones they do, they are also said to dance by themselves occasionally, without men. The Suyá, however, seem to think otherwise, at any rate, the Bakaïrí expressed themselves very contemptuously about the misbehavior there, "men danced with women." Perhaps it is advisable to point out,

/298 cont./

*171 finally, that there was not the slightest trace of any secrets and
535 mysteries or of any special relationship of the medicine men to
562 the dances which were supposed to be kept secret from the women.

*171 It is also for protection against feminine curiosity that the
●345 entrances of the flute houses on the Kulisehu are made so low
562 that one can enter only in a very stooped position or even must slide in on the knees. I do not know to what extent the prohibition for the women is carried out in practice in everyday life, but we did not obtain permission to measure them in the flute house, and certainly it was said "the women would be killed if they went into the flute house" -- a rather crude variant of "mulier taceat in ecclesia" /the woman is to be silent in church/.

[797] That the custom was still taken seriously among the docile Bakaïrí some 30 or 40 years ago is best illustrated by an experience which, according to the story of an old Brazilian, the priests who brought Christianity were obliged to undergo. They found nothing more natural than to assemble the new congregation in the flute house which was so well suited for church purposes because it was uninhabited. /299/ The men came willingly enough, but the women remained outside and were persuaded only with great difficulty to risk physical danger for the sake of the salvation of their souls.

*171 Among all the tribes the body is partially or completely
535 covered with aprons or cloaks for the masked dances. Leaf strips of buriti straw or dry grass blades about a meter long were strung on a cord to make a wide apron and were wound around the neck several times so that they hung down from the shoulders, or around the /Fig. 90 appears here/ hips so that they reached to the ankles, or combined in both forms. The chief difference

[825] is in the ornament for the head. Common to all is the connection with animals. Here we may distinguish

1. Imitations of animals are put on. Bakaïrí.

2. Straw caps with long fiber hangings, in part bearing attributes of the animal. Bakaïrí.

3. Fish net in front of the face. Nahuquá.

4. Straw lattice in the fashion of the sieve-filter, in an oval hoop. Without facial parts. Bakaïrí, Nahuquá. Facial parts of wax. Auetö.

/24 cont./

231 a table made of vertigas and provided regularly with meat, if possible monkey meat.

178 Among the various crafts of the Kulisehu Bakairí, pottery-
[323] making, plaiting, and spinning were still maintained in the
[285] ancestral form. Food preparation was also still the same as
[283] described by Karl von den Steinen for times past. The only
[252] essential difference appeared in regard to woodworking, for
177 which at this time metal tools were used, so that this craft no
[322] longer depended on stone axes, drills with stone points, shells,
[412] and the teeth of fish or other animals. Another acquisition from
[301] the various expeditions which had passed through their territory were ear pendants of multicolored glass beads with which many women and children, especially, were well provided. European
[291] clothing was seen only in exceptional cases. Thus the first man who came out of his house in Maigeri aldea to greet me had on trousers which he had been given at the time of a visit to the Rio Paranatinga aldea and which surely had never been washed since. As a rule the uluri (small triangle of bark) was the sole
[291] national garment of the women and young girls, and a fine thread belt and body paint the men's apparel.

114 When Karl von den Steinen visited the Rio Kulisehu Indians,
361 the first Bakairí aldea, called Maigeri, consisted of only two
342 large houses of kinsfolk and one small house for fiestas with an
345 oval base, while the second and third aldeas each consisted of three large houses of kinsfolk and of one house for fiestas. Thus
[161] the number of houses in Bakairí aldeas at the time of my stay among these Indians had increased, and for this reason I do not hold as correct Herrmann Meyer's observation that this tribe was
114 already "greatly declining" at the time. (30) No doubt there
361
161

30. Herrmann Meyer, Ibid., p. 126.

were then only two Bakairí aldeas on the Rio Kulisehu, the first, Maigeri, already mentioned by Karl von den Steinen, and the